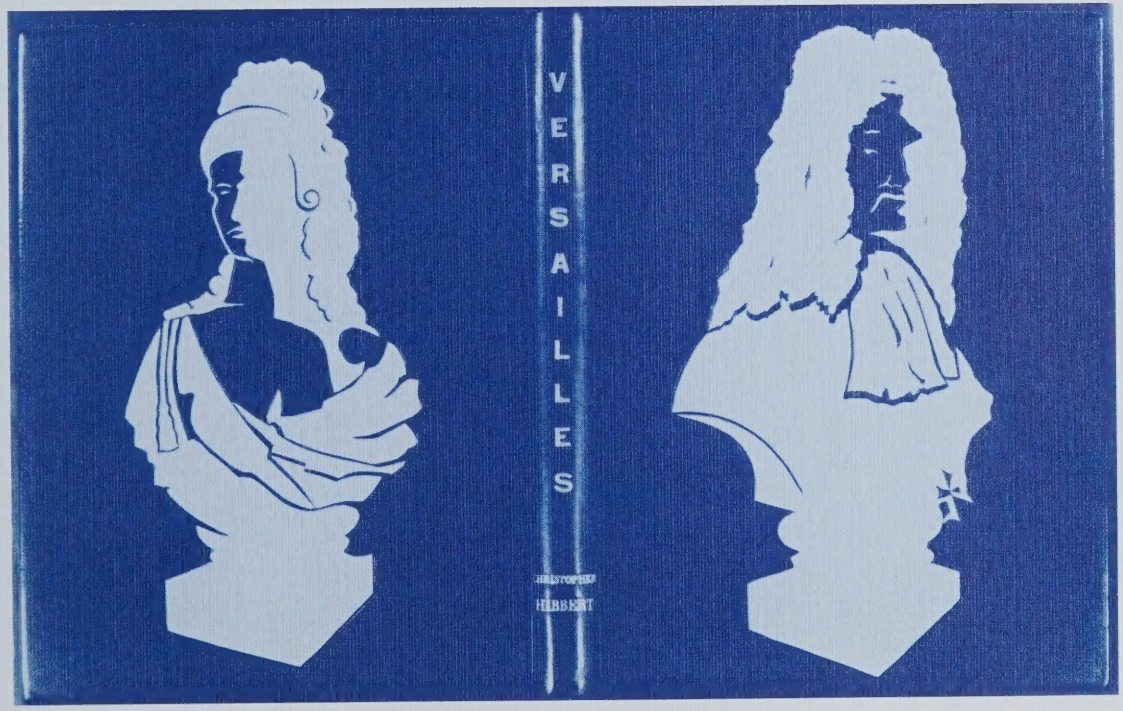
Fine Bookbinding

The Art of Jacques Blanchet



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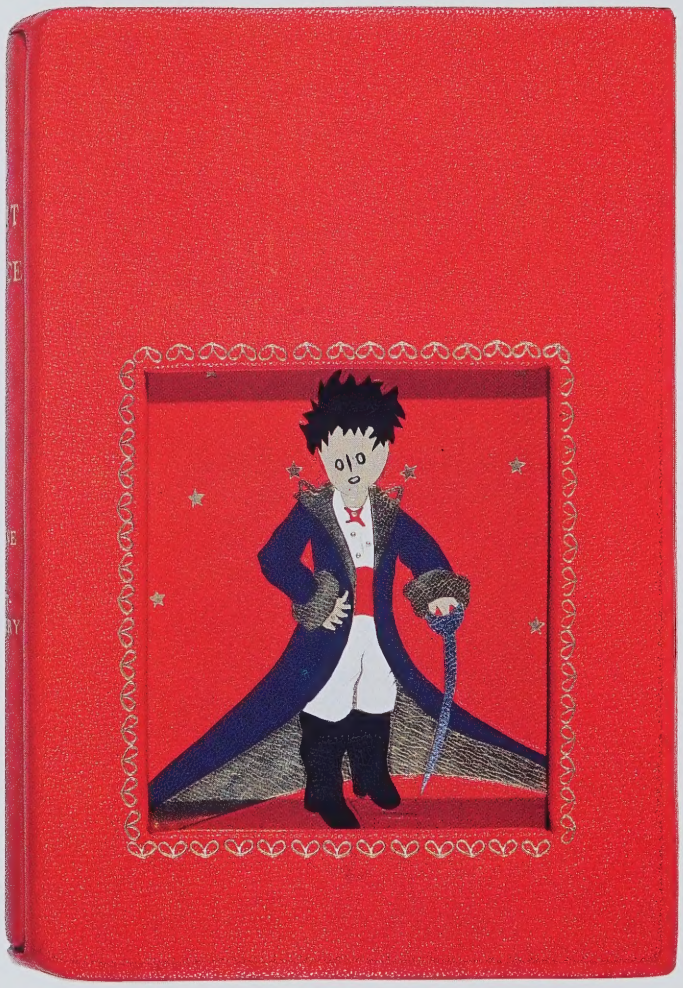

Fine Bookbinding

The Art of Jacques Blanchet

An exhibition of fine bookbindings
from the library of Alexander C. Pathy
Thomas Fisher Rare Book Library

April — June 1990

University of Toronto Library 1990

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Cover: Christopher Hibbert. *Versailles*.

Frontispiece: Antoine de Saint-Exupéry. *Le Petit Prince*.

Foreword

I first met Jacques Blanchet in 1973 while I was living in Montreal. It was immediately apparent to me that he was an extraordinarily skilled and creative craftsman. Creating multi-coloured images, using inlay, onlay, modelling and sculpting leather techniques, he combined the skill and patience of yesterday's craftsmen to produce fine book bindings of museum quality.

I was charmed by his work and bought several of his bindings for my own library. Although Mr. Blanchet had been artistically hand binding books in leather for many years, his was not an art form generally recognized in Canada. I wanted others to appreciate his work as a much as I did, so I introduced him to collectors and corporate benefactors both in Canada and abroad. Over the period of the next several years, I also commissioned him to bind a number of my personal books.

Today, seventeen years after I first began collecting Mr. Blanchet's work, I am still enthusiastic about his talents. I am pleased that this exhibition allows me to share his exquisite work with others.

Alexander C. Pathy

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Introduction

This exhibition, which displays some forty-five design bindings by Maître Jacques Blanchet from the library of Alexander Pathy, is the first major show in Ontario of Blanchet's work.

Born in 1914 in Pointe Claire, Quebec, Jacques Blanchet was educated at Saint Léon de Westmount and then attended secondary school at the Collège de Montréal. From an early age, he was attracted to music, and studied the piano with M. Arthur Letondal, and then the organ with M. Eugene Lapierre. At this point in his life, he became fascinated by the art of bookbinding, and gave up what appeared to be a promising career in music. His first teacher in bookbinding was M. Louis Forest of Ottawa.

M. Blanchet's talents in his newly chosen profession were recognized by the Province of Quebec which awarded two scholarships (in 1947 and 1948) to help him perfect his binding techniques. He studied in Paris under Plumel and Semet, and learned the secrets of design bookbinding; and also studied in Switzerland and Italy. In 1947 he published his treatise on bookbinding and bookbinders in the 20th century, *Essai sur la Reliure et les Relieurs au XXe Siècle* (Montreal, 1947).

Blanchet returned to Canada in 1948 to open his own workshop in Montreal, and has continued to devote his time and energies to the creation of the fine bindings which may be found in public and private libraries. He has created bindings for such well-known people as André Malraux, Maurice Duplessis, Lyndon Johnson, General De Gaulle, the Duke of Edinburgh, Princess Grace of Monaco, Pope Pius XII, and Jean Drapeau. In 1978 an exhibition of some of his bindings was held at the Salon International du Livre de Quebec in Quebec City.

In his *Essai*, Blanchet classifies bindings into five categories—"commercial; classique; semi-classique; fantaisie; expressive." All of the bindings in this exhibit are in the "Expressive" group and a summary of Blanchet's analytical description follows.

Expressive

The binding is of leather; the doublure must be of leather, or of leather covered with pure gold or silver; the fly-leaves must always be of fabric; only the top edge of the pages may be decorated; the slip case must be finished entirely in leather.

The beauty and richness of the binding is produced by using leather mosaics, that is, designs created by using inlay, onlay, modelling and sculpting leather techniques. The most successful bindings are those with finely executed, harmonious and richly-coloured designs. The designs may be figurative or abstract, and must describe the content of the book.

Gold may be used in "expressive" bindings, but in contrast to "fantaisie" bindings, it must be always unobtrusive, for its function is to complement the leather mosaic. Gold may be used on the flyleaves, on the top edge and on the slip case; and it may be used occasionally to outline the mosaic design on the boards.

The slip-case is there to protect the binding for future generations. The colours and design of the leather mosaic used on the box slip case must also explain the contents of the book.

Blanchet concludes his summary by expressing the hope that his critical analysis of the different categories will make choices easier for those who want to commission a binding. Design binding in Quebec is of growing interest to collectors and connoisseurs of "fine binding". The uninitiated may be assured of a good investment.

(Information extracted and translated from "La Reliure d'Art" by Gilbert Saint-Jean, which was published in *Parlure* 3, no. 8 (June 1979): 13-20.)

Roloff Beny. ***To Everything There is a Season : Roloff Beny in Canada.*** **Toronto: Longmans, 1973.**

361 x 274 mm. Smooth tight-back binding with decorative endbands. Full light brown hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleur-de-lis motif in gilt; other edges roughened. Inner leather joints with red hardgrain morocco doublures; patterned textile-faced fly-leaves, each with six pale yellow blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: TO | EVERY | THING | THERE | IS | A | SEASON | ROLOFF | BENY | all in gilt.

Front cover: pictorial decoration of falling autumn leaves in nine-coloured leather onlays and inlays with tooled details.

Back cover: plain.

In a felt-lined tan hardgrain morocco slip-case, with recessed pictorial panel on upper side framed by single blind line; on an inlaid red brown leather ground within panel, abstract composition in five-coloured leather inlays of two figures on a receding road inscribed "CANADA" vertically from the bottom up.

Pierre Berton. ***The Great Railway, 1871-1881 : The National Dream.*** **Toronto: McClelland and Stewart, 1972.**

250 x 172 mm. Smooth tight-back binding with decorative endbands. Full bound in navy blue hardgrain morocco. Top edge hand-stained in several colours, and gauffered with fleur-de-lis motif in gilt; other edges roughened. Inner leather joints with grey hardgrain morocco doublures; patterned textile-faced fly-leaves, each with six blue blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: THE | NATIONAL | DREAM | 1871-1881 | PIERRE | BERTON | all in gilt.

Front cover: pictorial decoration of the map of Canada in three-coloured leather onlays and gilt.

Back cover: plain.

In a felt-lined grey hardgrain morocco slip-case.

Pierre Berton. ***The Great Railway, 1881-1885 : The Last Spike.*** **Toronto: McClelland and Stewart, 1972.**

250 x 172 mm. Smooth tight-back binding with decorative endbands. Full navy blue hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleur-de-lis motif in gilt; other edges roughened. Inner leather joints with grey hardgrain morocco doublures; patterned textile-faced fly-leaves, each with six blue blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: THE | LAST | SPIKE | 1881-1885 | PIERRE BERTON | all in gilt.

Front cover: pictorial decoration of a section of railway track with "last spike" in five-coloured leather onlays and gilt.

Back cover: plain.

In a felt-lined grey hardgrain morocco slip-case.

Joseph Bouchette. ***The British Dominions in North America, or A Topographical and Statistical Description of the Provinces of Upper and Lower Canada, New Brunswick, Nova Scotia, the Islands of Newfoundland, Prince Edward, and Cape Breton.*** **In two volumes. London: Longman, Rees, Orme, Brown, Green, and Longman, 1832.**

Vol.I 293 x 230 mm. Smooth tight-back binding with decorative endbands. Full dark green hardgrain morocco. Top edge hand-stained green; other edges roughened. Inner leather joints with light brown hardgrain morocco doublures; green textile-faced fly-leaves, each with four bluish-green blank leaves. By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: THE | BRITISH | DOMINIONS | IN | NORTH | AMERICA | VOL 1 | 1832 | JOSEPH | BOUCHETTE | all in gilt.

Front and back covers, plain.

In a felt-lined dark green hardgrain morocco slip-case.

Vol.II 293 x 230 mm. Smooth tight-back binding with decorative endbands. Full dark green hardgrain morocco. Top edge hand-stained green; other edges roughened. Inner leather joints with light brown hardgrain morocco doublures; green textile-faced fly-leaves, each with four bluish green blank leaves. By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: THE | BRITISH | DOMINIONS | IN | NORTH | AMERICA | VOL 2 | 1832 | JOSEPH | BOUCHETTE | all in gilt.

Front and back covers, plain.

In a felt-lined dark green hardgrain morocco slip-case.

Joseph Bouchette. ***A Topographical Description of the Province of Lower Canada, with Remarks upon Upper Canada, and the Relative Connection of Both Provinces with the United States.*** **London: W. Faden, 1815.**

246 x 163 mm. Smooth tight-back binding with decorative endbands. Full dark green hardgrain morocco. Top edge hand-stained green; other edges roughened. Inner leather joints with light brown hardgrain morocco doublures; green textile-faced fly-leaves, each with four bluish-green blank leaves. By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: LOWER | CANADA | 1815 | JOSEPH | BOUCHETTE | all in gilt.

Front and back covers, plain.

In a felt-lined dark green hardgrain morocco slip-case.

Gabrielle Roy. *Terre des Hommes = Man and his World.*

Joseph Bouchette. ***A Topographical Dictionary of the Province of Lower Canada.*** **London: Longman, Rees, Orme, Brown, Green, and Longman, 1832.**

293 x 230 mm. Smooth tight-back binding with decorative endbands. Full dark green hardgrain morocco. Top edge hand-stained green; other edges with false deckle. Inner leather joints with light brown hardgrain morocco doublures; green textile-faced fly-leaves, each with four bluish-green blank leaves. By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: LOWER | CANADA | VOL 3 [sic] | 1832 | JOSEPH | BOUCHETTE | all in gilt; not in fact vol. 3, volume numbering refers to the related two-volume work, *The British Dominions in Canada* (1832).

Front and back covers, plain.

In a felt-lined dark green hardgrain morocco slip-case.

Canada. **Ottawa: National Film Board of Canada, in association with Clarke, Irwin, 1973.**

302 x 246 mm. Smooth tight-back binding with decorative endbands. Full red hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleur-de-lis motif in gilt; other edges roughened. Inner leather joints with black hardgrain morocco doublures with blind lines forming a diamond pattern with maple leaf stamped in gilt at centre of each diamond; patterned textile-faced fly-leaves, each with one cream-coloured blank leaf; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: CANADA [lettered vertically] | all in gilt.

Front cover: pictorial decoration of maple leaf in six-coloured leather onlays, with tooled details.

Back cover: plain.

Paul Duval. ***A Vision of Canada : The McMichael Canadian Collection.*** **Toronto: Clarke, Irwin, 1973.**

265 x 270 mm. Smooth tight-back binding with decorative endbands. Full brown hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleur-de-lis motif in gilt; other edges roughened. Inner leather joints with tan hardgrain morocco doublures; patterned textile-faced fly-leaves, each with four additional yellow, and one additional navy, blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: A | VISION | OF | CANADA | all in gilt.

Front cover: inlaid pictorial panel, with decorative border stamped in gilt, depicting a landscape in ten-coloured leather inlays and onlays on a tan hardgrain morocco ground (adapted from Tom Thompson's "Autumn Birches" illustrated on p. 23 of text); the panel with an inlaid black leather border with repetitive twin-lobed motif stamped blind.

Back cover: plain.

In a felt-lined brown hardgrain morocco slip-case with open window on upper side framed by single blind line.

Early Russian Painting : Recent Discoveries. **Leningrad: Aurora Publishers, 1969.**

297 x 233 mm. Smooth tight-back binding with decorative endbands. Full black hardgrain morocco. Top edge hand-stained in several colours and gauffered with large peony motif in gilt; other edges roughened. Inner leather joints with crimson hardgrain morocco doublures; patterned gold textile-faced fly-leaves, each with two buff-coloured blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: EARLY | RUSSIAN | PAINTING | all in gilt.

Front cover: inlaid pictorial panel representing detail of St. George and the Dragon in six-coloured leather inlays and onlays on a gold ground (adapted from fig. 8 in text), details outlined in blind tooling; the panel framed by repetitive trefoil motif stamped blind.

Back cover: plain.

In a felt-lined black hardgrain morocco slip-case with open window on upper side framed by repetitive trefoil motif stamped in gilt.

Norman Feder. ***American Indian Art.*** **New York: Harry N. Abrams, 1965.**

280 x 301 mm. Smooth tight-back binding with decorative endbands. Full red hardgrain morocco. Top edge hand-stained black and gauffered with star-and-dot motif in gilt; other edges roughened. Inner leather joints with brown hardgrain morocco doublures; patterned textile-faced fly-leaves, each with eight dark orange blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: AMERICAN | INDIAN | ART | NORMAN | FEDER | all in gilt.

Front cover: pictorial decoration of Indian mask in ten-coloured leather inlays and onlays and gilt, framed by gold onlaid circles with depressed centres.

Back cover: plain.

In a felt-lined black hardgrain morocco slip-case, upper side with recessed panel with bevelled edge and decorative border stamped in gilt; within, on an inlaid off-white leather ground, pictorial decoration of Indian mask in five-coloured leather onlays (adapted from colour-plate 56 in text).

Ludwig Goldscheider. ***Rodin Sculptures.*** **8th ed. London: Phaidon, 1970.**

308 x 236 mm. Smooth tight-back binding with decorative endbands. Full black hardgrain morocco on heavy boards. Top edge hand-stained in several colours and gauffered with star-and-dot motif in gilt; other edges roughened. Inner leather joints with beige hardgrain morocco doublures; patterned textile-faced fly-leaves, each with seven blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: AUGUSTE | RODIN [lettered vertically] | PHAIDON | all in gilt.

Front cover: recessed panel with pictorial design in low relief on cream-coloured inlaid ground of two joined hands in five-coloured leather inlays (adapted from Rodins's "The Cathedral", 1908, fig. 92 in text); recessed panel framed by two blind lines and a single decorative blind filet.

Back cover: plain.

In a felt-lined black hardgrain morocco slip-case with open window on upper side framed by single blind line.

Le Grand Livre des Animaux : Présentations et Dictionnaire Encyclopédique. **Paris: Sélection du Reader's Digest, 1965.**

317 x 247 mm. Smooth tight-back binding with decorative endbands. Full reddish-brown hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleuron motif in gilt; other edges roughened. Inner leather joints with black hardgrain morocco doublures, each with inlaid panels of natural calfskin; patterned textile-faced fly-leaves, each with seven white blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: LE | GRAND | LIVRE | DES | ANIMAUX [lettered vertically] | all in gilt.

Front cover: pictorial decoration of a lion's head in seven-coloured leather onlays.

Back cover: plain.

With textile-covered chemise (as fly-leaves), lined in brown velvet. In addition, cased in hinged box, textile-covered, and lined with brown velvet.

B. Haak. ***Art Treasures of the Rijksmuseum, Amsterdam.*** **New York: Henry N. Abrams, 1966.**

328 x 281 mm. Smooth tight-back binding with decorative endbands. Full red hardgrain morocco. Top edge hand-stained in several colours and gauffered with cathedral motif in gilt; other edges roughened. Inner leather joints with black hardgrain morocco doublures; patterned textile-faced fly-leaves, each with seven salmon-coloured blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: ART | TREASURES | OF THE | RIJKSMUSEUM | A. F. E. VAN | SCHENDEL | all in gilt.

Front cover: recessed panel with pictorial design in low relief on black inlaid ground of Falconet's "Cupid" in three-coloured leather inlays (adapted from fig. 122-122a in text); framed by repetitive trefoil motif stamped in gilt.

Back cover: plain.

In a felt-lined black hardgrain morocco slip-case with open window on upper side framed by single blind line.

Ernst Haas. *The Creation.* New York: Viking Press, 1971.

240 x 346 mm. Smooth tight-back binding with decorative endbands. Full beige hardgrain morocco. Top edge hand-stained in several colours and gauffered with Aldine azured motif in gilt; other edges roughened. Inner leather joints with red hardgrain morocco doublures; patterned textile-faced fly-leaves, each with two mustard-coloured blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: THE | CREATION [lettered vertically] | ERNST | HAAS | all in gilt.

Front cover: Pictorial decoration of a dragonfly alighting leaf in eight-coloured leather onlays, outlined with blind tooling.

Back cover: plain.

In a felt-lined beige hardgrain morocco slip-case. In addition boxed in hinged, textile-covered case (as fly-leaves), with red leather opening.

Christopher Hibbert. *Versailles.* New York: Newsweek Book Division, 1972.

297 x 237 mm. Smooth tight-back binding with decorative endbands. Full royal blue hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleur-de-lis motif in gilt; other edges roughened. Inner leather joints with gold hardgrain morocco doublures with vertical and horizontal blind lines in twelve compartments; patterned gold textile-faced fly-leaves, each with six pale blue blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: VERSAILLES [lettered vertically] | CHRISTOPHER | HIBBERT | all in gilt.

Front cover: onlaid decoration of bust of Louis XIV in silhouette in off-white leather, with tooled details.

Back cover: overlaid decoration of bust of noblewoman in silhouette in off-white leather, with tooled details.

In a felt-lined royal blue hardgrain morocco slip-case with open windows on upper and lower sides, each with ornamental border stamped in gilt.

***The International Encyclopedia of Dogs.* New York: Howell Book House, 1971.**

297 x 242 mm. Smooth tight-back binding with decorative endbands. Full bound in natural hand-tinted (yellow and brown), brushed sheepskin. Top edge hand-stained in several colours and gauffered with tendril motif in gilt; other edges roughened. Inner leather joints with red brown hardgrain morocco doublures; textile-faced fly-leaves, each with four pale yellow blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover.

No spine title.

Front cover: modelled pictorial panel set into upper cover of collie dog's head in nine-coloured inlays and onlays, with tooled details.

Back cover: plain.

In a felt-lined red brown hardgrain morocco slip-case with open window on upper side framed by single blind line; upper and lower cover blind-tooled to resemble a planked doghouse, with "nail heads" stamped in gilt.

Hans L.C. Jaffe. *Pablo Picasso.* New York: Harry N. Abrams, 1964.

330 x 253 mm. Smooth tight-back binding with decorative endbands.

Full navy blue hardgrain morocco. Top edge hand-stained in several colours and gauffered with Aldine azured tool in gilt; other edges roughened. Inner leather joints with doublures of crazed mosaic pattern in thirteen-coloured leathers (pattern reversed on back cover); patterned textile-faced fly-leaves, each with four vanilla-coloured blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: PICASSO [lettered vertically] | HANS L.C. | JAFFE | all in gilt.

Front cover: pictorial decoration of abstract female figure in three-coloured leather onlays with tooled details (adapted from Picasso's "Seated Bather", 1930, p.122 in text).

Back cover: plain.

In a felt-lined navy blue hardgrain morocco slip-case, the upper cover with recessed panel framed by triple blind lines intersecting at corners and running off edges; within panel, pictorial decoration of abstract female figure in six-coloured leather onlays on an inlaid off-white leather ground (adapted from Picasso's "Dryad", 1908, p.84 in text), with blind stamped ornamental border.

David M. Lank. *The Beckoning Land : Adventures in the Canadian North.* Montreal: The Antiquarian Press, 1971.

219 x 302 mm. Smooth tight-back binding with decorative endbands. Full grey hardgrain morocco. Top edge hand-stained in several colours; other edges roughened. Inner leather joints with black hardgrain morocco doublures; patterned textile-faced fly-leaves, each with six putty-coloured blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: THE | BECKONING [lettered vertically] | LAND | DAVID M. | LANK | all in gilt.

Front cover: overlaid decoration of a wild duck in flight in nine-coloured leathers.

Back cover: plain.

In a felt-lined grey hardgrain morocco slip-case with three blind lines radiating from lower right corner of upper side.

Roger Longrigg. ***The History of Horse Racing.*** **London: Macmillan, 1972.**

314 x 245 mm. Smooth tight-back binding with decorative endbands. Full dark brown hardgrain morocco. Top edge hand-stained in several colours and gauffered with trillium motif in gilt; other edges roughened. Inner leather joints with tan hardgrain morocco doublures, each with inset panels of black natural calfskin framed by repetitive twin-lobed motif stamped in gilt; patterned textile-faced fly-leaves, each with four orange blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: THE | HISTORY | OF | HORSE | RACING | ROGER | LONGRIGG | all in gilt.

Front cover: pictorial decoration of horse's head in eight-coloured leather onlays.

Back cover: plain.

In a felt-lined tan hardgrain morocco slip-case with open window on upper side framed by repetitive twin-lobed motif stamped in gilt.

Roderick MacFarquhar. ***The Forbidden City.*** **New York: Newsweek, 1972.**

297 x 235 mm. Smooth tight-back binding with decorative endbands. Full brown hardgrain morocco. Top edge hand-stained in several colours and gauffered with tendril motif in gilt; other edges roughened. Inner leather joints with black hardgrain morocco doublures; patterned textile-faced fly-leaves, each with four yellow blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: RODERICK | MACFARQUHAR | THE | FORBIDDEN | CITY | all in gilt.

Front cover: pictorial decoration of a stylized Chinese dragon in red onlaid leather, outlined with blind tooling.

Back cover: plain.

In a felt-lined black hardgrain morocco slip-case with pictorial decoration on upper cover of Chinese doll in five-coloured and gold leather inlays and onlays.

Peter Mellen. ***The Group of Seven.*** **Toronto: Macmillan, 1970.**

321 x 270 mm. Smooth tight-back binding with decorative endbands. Full red hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleuron motif in gilt; other edges roughened. Inner leather joints with dark navy hardgrain morocco doublures; patterned textile-faced fly-leaves, each with five dark orange blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: THE | GROUP | OF | SEVEN [lettered vertically] | PETER | MELLEN | all in gilt.

Front cover: pictorial decoration of a northern landscape in five-coloured leather onlays (adapted from Tom Thompson's "The West Wind", 1917, fig.79 in text).

Back cover: plain.

In a felt-lined black hardgrain morocco slip-case with open window on upper side framed by single blind line.

Peter Mellen. *The Group of Seven.* Pictorial panel.

Peter Mellen. *The Group of Seven.* Toronto: Macmillan, 1970.

Copy 2. 325 x 268 mm. Smooth tight-back binding with decorative endbands. Full burgundy hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleuron motif in gilt; other edges roughened. Inner leather joints with seven-coloured hardgrain morocco doublures in sunburst pattern radiating from lower inside corner; patterned textile-faced fly-leaves, each with four apricot-coloured blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: THE | GROUP | OF | SEVEN | PETER | MELLEN | all in gilt.

Front cover: pictorial panel of a northern landscape in eight-coloured leather inlays and onlays (unidentified source); the panel framed by a double inlaid border of inlaid silver blind-tooled leather (inner) and inlaid black leather (outer), respectively.

Back cover: plain.

In a felt-lined burgundy hardgrain morocco slip-case with open window on upper side framed by single blind line.

Emile Nelligan. *Poésies.* Montreal: Fides, 1967.

301 x 248 mm. Smooth tight-back binding with decorative endbands. Full dark blue hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleur-de-lis motif in gilt; other edges roughened. Inner leather joints with gold hardgrain morocco doublures; gold textile-faced fly-leaves, each with four blue blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover.

Spine: POESIES [lettered vertically] | EMILE | NELLIGAN | LE | VAISSEAU | D'OR | all in gilt.

Front cover: pictorial decoration of a tall ship in seven-coloured leather onlays and inlays and gilt (inspired by the poem "LeVaisseau d'Or", on p. 12 of text).

Back cover: plain.

In a felt-lined dark blue hardgrain morocco slip-case with three open windows on upper side, each with ornamental border stamped in gilt. In addition, boxed in hinged case, textile-covered (as fly-leaves) and lined with turquoise velvet.

Maurice O'Neill. *Chevaux de France.* Nouv. éd. Nancy: Editions de Belier-Prisma, 1964.

274 x 220 mm. Smooth tight-back binding with decorative endbands. Full dark brown hardgrain morocco. Top edge hand-stained in several colours and gauffered with trillium motif in gilt; other edges roughened. Inner leather joints with light brown hardgrain morocco doublures; patterned textile-faced fly-leaves, each with seven yellow blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: CHEVAUX [lettered vertically] | DE | FRANCE | MAURICE | O'NEILL | all in gilt.

Front cover: pictorial decoration of a caricature of horse in seven-coloured leather onlays, with tooled details.

Back cover: plain.

In a felt-lined dark brown hardgrain morocco slip-case with open window on upper side, framed by repetitive trefoil motif stamped in gilt. In addition, boxed in hinged case covered in brown linen, upper side in natural calfskin with inlaid pictorial panel of rearing horse in five-coloured leather onlays, framed by repetitive trefoil motif stamped blind; lined in brown velvet.

Jean Palardy. *The Early Furniture of French Canada.* Toronto: Macmillan, 1963.

321 x 254 mm. Smooth tight-back binding with decorative endbands. Full bound in beige hardgrain morocco over modelled boards. Top edge hand-stained in several colours and gauffered with fleur-de- lis motif in gilt; other edges roughened. Inner leather joints with green hardgrain morocco doublures; patterned textile-faced fly-leaves, each with four greenish-gold blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: THE | EARLY | FURNITURE | OF | FRENCH | CANADA | JEAN | PALARDY | all in gilt.

Front and back covers: natural woodgrain pattern embossed onto surface; both covers with decorative inlays of green and brown leathers worked to resemble the panelled doors of a diamond-point armoire.

In a felt-lined red brown hardgrain morocco slip-case; upper and lower sides decorated with diamond pattern of blind lines with stamped gold dot at interstices.

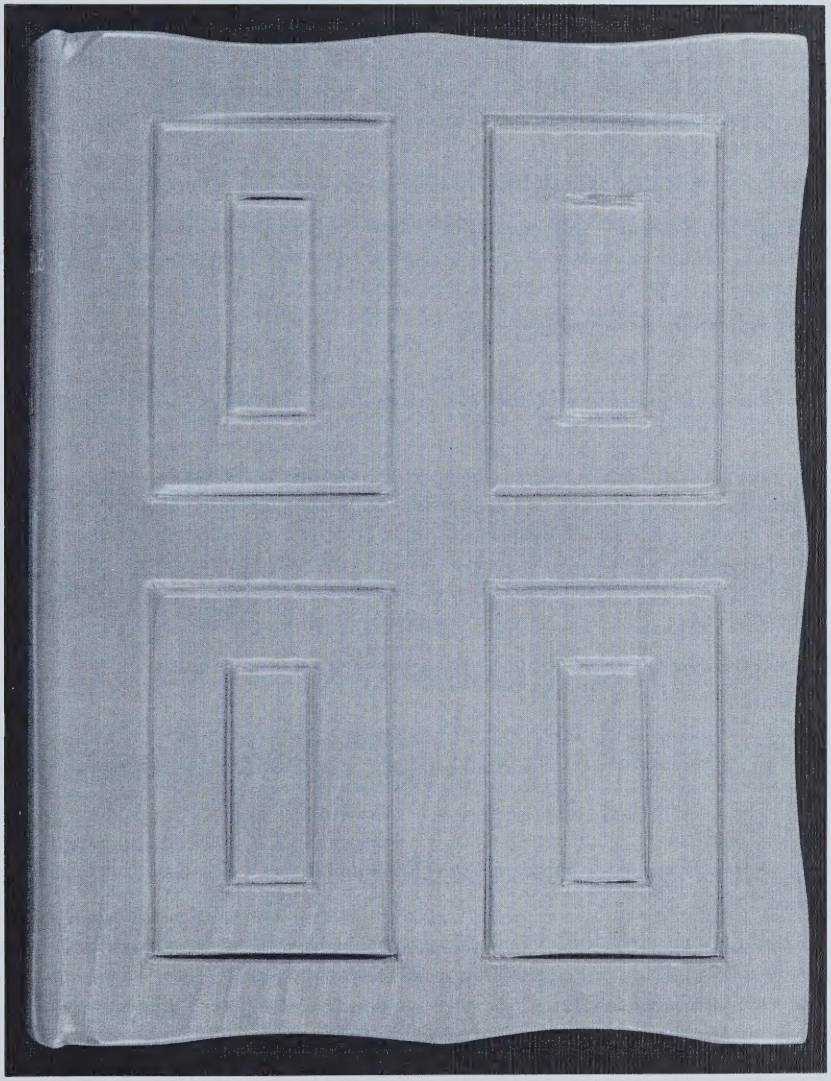
Jean Palardy. *The Early Furniture of French Canada.* Toronto: Macmillan, 1963.

Copy 2. 319 x 252 mm. Smooth tight-back binding with decorative endbands. Full bound in red brown hardgrain morocco over modelled boards and with bowed edges. Top edge hand-stained in several colours and gauffered with fleur-de-lis motif in gilt; other edges roughened. Inner leather joints with beige hardgrain morocco doublures (for description, see below); patterned textile-faced fly-leaves, each with seven dark orange blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: THE | EARLY | FURNITURE | OF | FRENCH | CANADA | JEAN | PALARDY | all in gilt.

Front and back covers: natural woodgrain pattern embossed onto surface. Front cover worked to resemble a four-panelled armoire door; inner doublure with red brown leather inlays and borders of blind tooled repetitive ornament all worked to resemble a shuttered armoire door. Back cover worked to resemble an armoire door with two vertically-stacked diamond-point panels; inner doublure with internal checkerboard panel of three-coloured leather inlays (worked diagonally); framed by blind-tooled repetitive ornament.

In a felt-lined beige hardgrain morocco slip-case with embossed woodgrain pattern showing and open windows on upper and lower sides. In addition boxed in textile-covered hinged case with recessed panel set into upper side, within which a checkerboard weave of 19mm strips of four-coloured leathers is worked.



Jean Palardy. *The Early Furniture of French Canada.*

Trina Paulus. *Hope for the Flowers.* New York: Newman Press, 1972.

238 x 188 mm. Smooth tight-back binding with decorative endbands. Full red brown hardgrain morocco. Top edge hand-stained in several colours and gauffered with acanthus motif in gilt; other edges roughened. Inner leather joints with tan hardgrain morocco doublures; patterned textile-faced fly-leaves, each with four mustard yellow blank leaves; original covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: HOPE | FOR | THE | FLOWERS | TRINA | PAULUS | all in gilt.

Front cover: pictorial decoration of two caterpillars on a branch of leaves in six-coloured leather onlays, with tooled details.

Back cover: plain.

In a felt-lined tan hardgrain morocco slip-case.

Edmond Rostand. *Chantecler : Pièce en Quatre Actes en Vers.* Paris: Librairie Charpentier et Fasquelle, 1910.

204 x 144 mm. Smooth tight-back binding with decorative endbands. Full dark green hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleuron motif in gilt; other edges roughened. Inner leather joints with brown hardgrain morocco doublures with four vertical blind lines of irregular length at inside edge; patterned textile-faced fly-leaves, each with four bluish-green blank leaves; original front cover bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: CHANTECLER [lettered vertically] | EDMOND | ROSTAND | all in gilt.

Front cover: pictorial decoration of a rooster in eight-coloured leather onlays.

Back cover: plain.

In a felt-lined green hardgrain morocco slip-case with open window on upper side framed by repetitive trefoil motif stamped blind. In addition boxed in hinged case, textile covered (as fly-leaves) and lined with green velvet.

Gabrielle Roy. *Terre des Hommes = Man and his World.* Ottawa: Canadian Corporation for the 1967 World Exhibition, 1967.

291 x 270 mm. Smooth tight-back binding with decorative endbands. Full red hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleur-de-lis motif in gilt; other edges roughened. Inner leather joints with doublures composed of nine vertical strips of coloured inlaid leathers; patterned textile-faced fly-leaves, each with four apricot-coloured blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: TERRE | DES | HOMMES | MAN | AND HIS | WORLD | all in gilt.

Front cover: pictorial decoration depicting a caricature of former Montreal mayor, Jean Drapeau, in four-coloured leather onlays.

Back cover: plain.

In a felt-lined black hardgrain morocco slip-case with two vertical windows on upper side framed by single blind line: left window open, the other blind with recessed decorative panel of stylized trees (adaptation of Terre des Hommes logo) in low relief in three-coloured leathers on an off-white ground. In addition, boxed in hinged case, textile-covered (as fly-leaves) and lined in red velvet.

P. G. Roy. *L'Ile d'Orleans*. Quebec: Historic Monuments Commission of the Province of Quebec, 1928.

274 x 188 mm. Smooth tight-back binding with decorative endbands. Full tan hardgrain morocco. Top edge hand-stained in several colours and gauffered with grape motif variously in purple, green, red and gilt; other edges roughened. Inner leather joints with dark brown hardgrain morocco doublures; patterned textile-faced fly-leaves, each with four cream-coloured blank leaves; original covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: P. G. ROY | L'ILE | D'ORLEANS | all in gilt.

Front cover: recessed panel with pictorial design in low relief of bust of elderly Quebecois paysan in profile in nine-coloured leather onlays with tooled details on off-white inlaid ground.

Back cover: plain.

In a felt-lined dark brown hardgrain morocco slip-case with open window on upper side framed by repetitive tooled fleuron motif stamped in gilt. In addition, boxed in hinged case, textile-covered (as fly-leaves), with pictorial panel set into upper side of elderly Quebecois paysan in eight-coloured leather onlays on an off-white leather ground; lined with brown velvet.

Antoine de Saint-Exupéry. *Le Petit Prince*. Paris: Gallimard, 1970.

231 x 164 mm. Smooth tight-back binding with decorative endbands. Full bound in red hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleuron motif in gilt; other edges roughened. Inner leather joints with gold leather doublures framed by repetitive fleuron motif stamped blind; patterned textile-faced fly-leaves, each with six orange blank leaves; original covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: LE | PETIT | PRINCE | ANTOINE | DE | SAINT- | EXUPERY | all in gilt.

Front cover: pictorial decoration on upper cover of the "little prince" in seven-coloured leather onlays and gilt with tooled details (adapted from the illustration by the author on p.13), with a random pattern of gilt stars above.

Back cover: decorated with a regular pattern of gilt fleurons.

In a felt-lined red hardgrain morocco slip-case with open window on upper side framed by repetitive twin-lobed motif stamped in gilt. In addition, cased in hinged box, textile-covered (as fly-leaves) and lined with red velvet.

Antoine de Saint-Exupéry. *Le Petit Prince*. Paris: Gallimard, 1970.

Copy 2. 231 x 163 mm. Smooth tight-back binding with decorative endbands. Full bound in red hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleuron motif in gilt; other edges roughened. Inner leather joints with gold leather doublures framed by repetitive fleuron motif stamped blind; patterned textile-faced fly-leaves, each with six apricot-coloured blank leaves; original covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: ANTOINE | DE SAINT | EXUPERY | LE | PETIT | PRINCE | all in gilt.

Front cover: pictorial decoration on upper cover of the "little prince" in seven-coloured leather onlays and gilt with tooled details (adapted from the illustration by the author on p.13), with a random pattern of gilt stars above.

Back cover: plain.

In a felt-lined red hardgrain morocco slip-case with open window on upper side framed by repetitive acanthus motif stamped in gilt; lower side decorated with fleurons in gilt.

In addition, cased in hinged box, textile-covered (as fly-leaves) and lined with red velvet.

Antoine de Saint-Exupéry. *Le Petit Prince*. Paris: Gallimard, 1970.

Copy 3. 232 x 166 mm. Smooth tight-back binding with decorative endbands. Full bound in red hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleuron motif in gilt; other edges roughened. Inner leather joints with beige leather doublures framed by repetitive fleuron motif stamped blind; gold textile-faced fly-leaves; original covers bound in (front and back), each with four deep orange blank leaves. By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: ANTOINE | DE | SAINT- | EXUPERY | LE | PETIT | PRINCE | all in gilt.

Front cover: pictorial decoration on upper cover of the "little prince" in seven-coloured leather onlays and gilt with tooled details (adapted from the illustration by the author on p.13), with a random pattern of gilt stars above.

Back cover: plain.

In a felt-lined red hardgrain morocco book stand, semi-circular in shape and outlined by blind-tooled decorative border; a single fleuron stamped in gilt on one side.

Felix-Antoine Savard. *Menaud, Maître-Draveur*. Montreal: Fides, 1967.

300 x 245 mm. Smooth tight-back binding with decorative endbands. Full bound in dark green hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleuron motif in gilt; other edges roughened. Inner leather joints with green and beige hardgrain morocco doublures, colours divided diagonally by zigzag pattern; patterned textile-faced fly-leaves, each with four moss green blank leaves; original covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: MENAUD [lettered vertically] | MAITRE- | DRAVEUR | FELIX- ANTOINE | SAVARD | all in gilt.

Felix-Antoine Savard. *Menaud, Maître-Draveur.*

Front cover: recessed panel with pictorial decoration in low relief on inlaid leather and hand-coloured cloth ground of a river scene with two loggers in ten-coloured leather onlays, with tooled and textured leather details; recessed panel framed by repetitive fleuron motif stamped blind.

Back cover: plain.

In a felt-lined green hardgrain morocco slip-case with open window on upper side framed by repetitive fleuron motif stamped blind, and with decorative addition of three maple leafs worked in low relief in three-coloured leathers at lower right corner of window.

In addition, cased in hinged box, textile-covered (as fly-leaves) and lined with green velvet.

Philip Shackleton. *The Furniture of Old Ontario.* Toronto: Macmillan, 1973.

311 x 237 mm. Smooth tight-back binding with decorative endbands. Full bound in red brown hardgrain morocco over modelled boards. Top edge hand-stained in several colours and gauffered with cathedral motif in gilt; other edges roughened. Inner leather joints with beige hardgrain morocco doublures with diamond pattern of blind lines; patterned textile-faced fly-leaves, each with four orange blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: THE | FURNITURE | OF | OLD | ONTARIO | PHILIP | SHACKLETON | all in gilt.

Front and back covers: natural woodgrain pattern embossed onto surface; both covers worked to resemble the panelled doors of a diamond-point cupboard door.

In a felt-lined beige hardgrain morocco slip-case with open window on upper side framed by single blind line.

Philip Shackleton. *The Furniture of Old Ontario.* Toronto: Macmillan, 1973.

Copy 2. 306 x 240 mm. Smooth tight-back binding with decorative endbands. Full bound in red brown hardgrain morocco over modelled boards. Top edge hand-stained in several colours and gauffered with filigree motif in gilt; other edges roughened. Inner leather joints with beige hardgrain morocco doublures; patterned textile-faced fly-leaves, each with two dark orange blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: THE | FURNITURE | OF OLD | ONTARIO | PHILIP | SHACKLETON | all in gilt.

Front and back covers: natural woodgrain pattern embossed onto surface; both covers worked to resemble a two-panelled cupboard door.

In a felt-lined red brown hardgrain morocco slip-case with open window on upper side framed by single blind line.

George Swinton. *Sculptures of the Eskimo.* Toronto: McClelland & Stewart, 1972.

313 x 240 mm. Smooth tight-back binding with decorative endbands. Full black hardgrain morocco. Top edge hand-stained in several colours and gauffered with stars-and-dot motif in gilt; other edges roughened. Inner leather joints with tan hardgrain morocco doublures; patterned textile-faced fly-leaves, each with four off-white and one green blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: SCULPTURE | OF THE | ESKIMO | GEORGE | SWINTON | all in gilt.

Front cover: pictorial decoration of a polar bear in four-coloured leather onlays (adapted from fig. 105 in text), surface worked randomly with dot pattern.

Back cover: plain.

In a felt-lined black hardgrain morocco slip-case with open window on upper side framed by single blind line.

Basil Taylor. *Stubbs.* London: Phaidon, 1971.

289 x 222 mm. Smooth tight-back binding with decorative endbands. Full red brown hardgrain morocco. Top edge hand-stained in several colours and gauffered with trillium motif in gilt; other edges roughened. Inner leather joints with hardgrain morocco doublures with inset panels framed by repetitive trefoil motif stamped blind: upper cover, black doublure with inset panel of black and white natural calfskin; lower cover, beige doublure with inset panel of black natural calfskin; patterned textile-faced fly-leaves, each with four off-white and one green blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: STUBBS | BASIL | TAYLOR | all in gilt.

Front cover: pictorial decoration of rearing horse in six-coloured leather inlays and onlays.

Back cover: plain.

In a felt-lined red brown hardgrain morocco slip-case with open window on upper side framed by repetitive trefoil motif stamped in gilt.

Charles P. De Volpi. *British Columbia : A Pictorial Record : Historical Prints and Illustrations of the Province of British Columbia, Canada, 1778-1891.* Toronto: Longman, 1973.

334 x 251 mm. Smooth tight-back binding with decorative endbands. Full red hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleur-de-lis motif in gilt; other edges roughened. Inner leather joints with grey hardgrain morocco doublures; patterned textile-faced fly-leaves, each with three dark orange blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: BRITISH COLUMBIA [lettered vertically] | CHARLES P. | DE VOLPI | all in gilt.

Front cover: pictorial decoration of a totem pole in ten-coloured leather onlays, with tooled details.

Back cover: plain.

In a felt-lined red hardgrain morocco slip-case with open window on upper side framed by repetitive acanthus motif stamped in gilt.

Charles P. De Volpi. *The Eastern Townships : A Pictorial Record : Historical Prints and Illustrations of the Eastern Townships of the Province of Quebec, Canada.* Montreal: DEV-SCO Publications, 1962.

334 x 251 mm. Smooth tight-back binding with decorative endbands. Full green hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleur-de-lis motif in gilt; other edges roughened. Inner leather joints with tan hardgrain morocco doublures; patterned textile-faced fly-leaves, each with four fern green blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: CHARLES P. | DE VOLPI | THE | EASTERN | TOWNSHIPS | all in gilt.

Front cover: pictorial decoration of tree in autumn foliage in six-coloured leather onlays.

Back cover: plain.

In a felt-lined green hardgrain morocco slip-case with open window on upper side framed by repetitive acanthus motif stamped in gilt.

Charles P. De Volpi. *Montréal : Recueil Iconographique : Gravures Historiques et Illustrations relatives à la Ville de Montréal, Province de Québec, Canada, 1535-1885 = Montreal : A Pictorial Record : Historical Prints and Illustrations of the City of Montreal, Province of Quebec, Canada, 1535-1885.* In two volumes. Montreal: DEV-SCO Publications, 1963.

Vol.I. 334 x 251 mm. Smooth tight-back binding with decorative endbands. Full tan hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleur-de-lis motif in gilt; other edges roughened. Inner leather joints with light blue hardgrain morocco doublures; patterned textile-faced fly-leaves, each with three yellow blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: MONTREAL [lettered vertically] | [single star stamped in gilt] | CHARLES P. | DE VOLPI | all in gilt.

Front cover: pictorial decoration of horse-drawn sled in six-coloured leather onlays.

Back cover: plain.

In a felt-lined tan hardgrain morocco slip-case with open window on upper side framed by repetitive trefoil motif stamped in gilt.

Vol.II. 334 x 251 mm. Smooth tight-back binding with decorative endbands. Full tan hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleur-de-lis motif in gilt; other edges roughened. Inner leather joints with light blue hardgrain morocco doublures; patterned textile-faced fly-leaves, each with three yellow blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Charles P. De Volpi. *Newfoundland : A Pictorial Record : Historical Prints and Illustrations of the Province of Newfoundland, Canada, 1497-1887.*

Spine: MONTREAL [lettered vertically] | [two stars stamped in gilt] | CHARLES P. | DE VOLPI | all in gilt.

Front cover: pictorial decoration of standing Quebecois paysan in seven-coloured leather onlays.

Back cover: plain.

In a felt-lined tan hardgrain morocco slip-case with open window on upper side framed by repetitive twin-lobed motif stamped in gilt.

Charles P. De Volpi. ***Newfoundland : A Pictorial Record : Historical Prints and Illustrations of the Province of Newfoundland, Canada, 1497-1887.*** **Toronto: Longman, 1972.**

334 x 251 mm. Smooth tight-back binding with decorative endbands. Full dark green hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleuron motif in gilt; other edges roughened. Inner leather joints with tan hardgrain morocco doublures; patterned textile-faced fly-leaves, each with three fern green blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: NEWFOUNDLAND [lettered vertically] | CHARLES P. | DE VOLPI | all in gilt.

Front cover: pictorial decoration of tall ship in full sail in six-coloured and gold leather onlays.

Back cover: plain.

In a felt-lined green hardgrain morocco slip-case with open window (sail-shaped) on upper side framed by repetitive trefoil motif stamped in gilt.

Charles P. De Volpi. ***The Niagara Peninsula : A Pictorial Record : Historical Prints and Illustrations of the Niagara Peninsula of the Province of Ontario, Canada, 1697-1880.*** **Montreal: DEV-SCO Publications, 1966.**

334 x 251 mm. Smooth tight-back binding with decorative endbands. Full dark blue hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleur-de-lis motif in gilt; other edges roughened. Inner leather joints with grey hardgrain morocco doublures; patterned textile-faced fly-leaves, each with four blue blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: THE | NIAGARA | PENINSULA | CHARLES P. | DE VOLPI | all in gilt.

Front cover: pictorial decoration of waterfall in six-coloured leather onlays.

Back cover: plain.

In a felt-lined grey hardgrain morocco slip-case with open window on upper side framed by repetitive scalloped motif stamped in gilt.

Charles P. De Volpi. ***Ottawa : A Pictorial Record : Historical Prints and Illustrations of the City of Ottawa, Province of Ontario, Canada, 1807-1882.*** **Montreal: DEV-SCO Publications, 1966.**

334 x 251 mm. Smooth tight-back binding with decorative endbands. Full red hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleur-de-lis motif in gilt; other edges roughened. Inner leather joints with black hardgrain morocco doublures; patterned textile-faced fly-leaves, each with four apricot-coloured blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: CHARLES | P. DE VOLPI | OTTAWA [lettered vertically] | all in gilt.

Front cover: pictorial decoration of the parliament buildings, Ottawa, in six-coloured leather onlays, with tooled details.

Back cover: plain.

In a felt-lined black hardgrain morocco slip-case with open window on upper side, double blind line below.

Charles P. De Volpi. ***Québec : Recueil Iconographique : Gravures Historiques et Illustrations relatives à la Ville de Québec, Province de Québec, Canada, 1535-1885 = Quebec : A Pictorial Record : Historical Prints and Illustrations of the City of Quebec, Province of Quebec, Canada, 1535-1885.*** **In two volumes. Montreal:DEV-SCO Publications, 1963.**

334 x 251 mm. Smooth tight-back binding with decorative endbands. Full dark blue hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleur-de-lis motif in gilt; other edges roughened. Inner leather joints with light blue hardgrain morocco doublures; patterned textile-faced fly-leaves, each with four blue blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: CHARLES | P. DE VOLPI | QUEBEC [lettered vertically] | all in gilt.

Front cover: pictorial decoration of North American Indian in seven-coloured leather onlays, with tooled details.

Back cover: plain.

In a felt-lined blue hardgrain morocco slip-case with open window on upper side in triangular shape and framed by blind lines intersecting at corners to suggest a teepee.

Charles P. De Volpi. ***Toronto : A Pictorial Record : Historical Prints and Illustrations of the City of Toronto, Province of Ontario, Canada, 1813-1882.*** **Montreal: DEV-SCO Publications, 1965.**

334 x 251 mm. Smooth tight-back binding with decorative endbands. Full brown hardgrain morocco. Top edge hand-stained in several colours and gauffered with fleur-de-lis motif in gilt; other edges roughened. Inner leather joints with light brown hardgrain morocco doublures; patterned textile-faced fly-leaves, each with four yellow blank leaves; original dust-jacket covers bound in (front and back). By JACQUES BLANCHET, signed on inside back cover in gilt.

Spine: CHARLES | P. DE VOLPI | TORONTO [lettered vertically] | all in gilt.

Front cover: pictorial decoration of mounted rider on wooden path in nine-coloured leather onlays.

Back cover: plain.

In a felt-lined brown hardgrain morocco slip-case with open window on upper side framed by repetitive acanthus motif stamped in gilt.

Acknowledgements

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